/252 cont./

541 the Tanddri; to the right and opposite, the brows that separate us from Igersafen. On a terrace, the multicolored swarm of women.

● [536] About ten jolly fellows did not spare themselves in gags lasting two hours: scene of the selling of almonds to a Jew; of the cow that could not be milked; of the sacrifice to the santon, with a burlesque procession; of a conjugal dispute, with the simulated death of the wife, resurrection, reconciliation; scene of jealousy; the rages of the little old man. And here is hyperbolic prayers; in Arab sonorities more or less caricatured, the Allah Akbar, in all the tones of mystic élan, of tartufery, etc. It is a veritable commedia dell'arte where one improvises. With success, if one judges by the laughter of the audience. The scene is expected to be prolonged by obscenities and unbridled fantasy. Veritable theatrical sense and extraordinary freedom of spirit. Already personalities having their characters: the birth of tragedy in the most etymological sense of the term."

121 /253/ And undoubtedly we shall not solve the matter of
541 knowing if there truly is seasonal magic here, or whether evolution has not for a long time degraded the meaning of the rite up to its being no more than an advance toward our own carnival (1).

121
171
541 1. The literature, quite abundant, on the "Berbère /Berber/ carnival" has not solved the problem. Note the quasi identity of the scenes of burlesque comedy described by S. Biarnay, Notes d'ethnographie et de linguistique nord-africaines /Notes on North African ethnography and linguistics/, 1924, pp. 79 sq., for an entirely different milieu. All that one can say is that the custom is not, even in the details, peculiar to the Atlas, any more than it is to the Berbères. As much could be said for almost all that comes out at a certain ethnographical level, more or less preserved according to the regions, but which seems to be common to all of North Africa.